



Bio information: **STEVE MOORE**

Title: **LIGHT ECHOES** (Cuneiform Rune 343) Format: CD

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FILE UNDER: ELECTRONIC / AMBIENT / SPACE MUSIC

*"Its almost as though you've been relocated to a pre-digitized era buoyed by the optimism of the space age." – **Losing Today***

*"Not trite, faddish retro fetishism, it's a full-blown resurrection." – **The Wire***

*"Simple but impeccably crafted. Moore doesn't seem keen on fancy tricks." – **Resident Advisor***

A "light echo" is the reverberation of light, as opposed to sound. There are flashes of light that become visible from the Earth's vantage point that are actually from suns and stars that exploded hundreds of years ago, thousands of light years away. When electronic musician **Steve Moore** decided to call his latest collection of synthesizer sojourns **Light Echoes**, he wasn't necessarily likening his sound to a dying star, but when your ears lock in on the lambent electronic textures that fill the album, you just might get the feeling that you're hearing the impact of some larger-than-life event that played itself out in a distant solar system, but was powerful enough to make an aural impact in a far-flung corner of the universe.

On a more earthly plane, Steve Moore made all the sounds on **Light Echoes** himself, using a bank of synthesizers that would get a vintage analog gearhead all misty. He recorded the six tracks himself as well, in his home studio on six days spread out over the course of about a year. Forget anything you've ever heard about all-electronic records feeling cold or impersonal – **Light Echoes**, Moore's first release on the **Cuneiform** record label, is about as personal and intimate a sonic statement as you'll encounter from *any* kind of artist. "I like listening to music by myself," says Moore, "Headphones are my preferred way to connect to music, or in my car, or at home on my studio monitors... These are the experiences I have in mind when writing and recording."

Sure enough, for all its expansiveness, **Light Echoes** takes you on an inner journey -- the kind that's probably best made the same way Moore made the music – as a solo endeavor. Moore is no stranger to collaboration – outside of his one-man-band activities under the aliases of **Gianni Rossi** and **Lovelock**, one of his primary projects is synth-rock duo **Zombi**. But when he's working under his own name, Moore really lets his muse wander far and wide. But in trying to translate his analog adventures to the stage, he encountered an obstacle that turned out to be a blessing in disguise.

"After a couple years of awkward, laptop-driven live sets, I realized I was doing it wrong," the synth sultan explains. "I was looking at these shows only from my perspective, too concerned with how I could re-produce my songs live to realize that these songs didn't work in a live setting anyway. I thought about what I, as a member of the audience, would enjoy, and came to the conclusion that 'songs' are basically the last thing I want to hear when I see a guy bring a bunch of synthesizers on stage. I want to hear *sounds*. I want to hear what those synthesizers can *do*. Which brings us to this new album."

True to Moore's avowed intentions, the possibilities inherent in his old-school analog equipment are explored so comprehensively over the course of **Light Echoes** that he was probably tempted to travel backwards in time and offer up his album to the '70s/'80s synth makers at **ARP**, **Korg**, and **Sequential Circuits** as an unusually evocative product demo. "These songs all started off as sparse, structured improvisations I'd come up with at home," he recalls. "Once I began playing them out they started to take shape, eventually becoming fully composed songs. When preparing for shows I'd set everything up and record practice runs, just to see if what I was doing was at all interesting. This is how **Light Echoes** came to be. It's a collection of these exploratory runs, recorded 'live' at home in one take."

From "Tyken's Rift" to "Protomorphosis" (both taking their titles from **Star Trek** references), it's clear that space is the place Moore had in his mind's eye when putting this album together. And the spiraling synth sequences and interstellar atmospheres of the tracks will resonate with anyone who ever hopped aboard with the likes of **Tangerine Dream**, **Vangelis**, or **Klaus Schulze** for one of their classic, analog-only cosmic journeys. But even though Moore's antecedents and instruments of choice go back a few decades, the electronic escapades of **Light Echoes** are made for maximum visceral impact in the here and now. Even if the album title *was* inspired by the eruption of a stellar system from 170 years ago.

Steve Moore, born in 1975 in Pittsburgh, PA and currently headquartered in the Finger Lakes area of New York, is a musical Man of a Thousand Faces. On his own and in collaboration with others, Moore has already amassed an impressive discography in just a relatively short time, while working under a dizzying array of aliases. But Moore's daunting discography is not only dazzlingly deep, it's also as varied as the eclectic electronic artist's own interests. As a child of the '80s, Moore was perfectly situated to develop an obsession with the singular sound of analog synthesizers, and as an adult in the '00s, he has pursued that fascination both passionately and methodically – each one of his projects has explored a different style in which vintage synth sounds reign supreme.

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Moore might be best known for his prog-tinged synth-rock duo **Zombi**, which he formed with **A.E. Pattera** in 2001. The group's first album was a self-titled, self-released CD recorded in 2001 and released in early 2002. Zombi unleashed its first official release, *Cosmos* (**Relapse Records**), in 2004, and they've maintained a strong presence ever since, most recently with 2011's *Escape Velocity* album (Relapse Records). With **Daniel Sullivan** (of UK's **Guapo**, who released *Five Suns* on Cuneiform), Moore has made dark, post-**Depeche Mode** synth pop under the **Miracle** moniker, turning out two 2011 EPs, *The Visitors* and *Fluid Window*, for the **House Anxiety** label. As part of the Brooklyn-based quartet **Titan** starting in 2007, Moore played bass on their panoramic, prog-rock-influenced record, *Sweet Dreams* (Relapse Records), that came out in 2010. Amidst all of these collaborative efforts, multi-tasker Moore has also embarked on a broad array of solo outings. Under the name **Gianni Rossi**, he composed **Giorgio Moroder**-esque, Italo-disco-inspired music for the indie films *Gutterballs* and *Star Vehicle*, with the soundtrack albums coming out on Germany's **Permanent Vacation** label. As one-man-band **Lovelock**, Moore cut a critically hailed, highly accessible 2012 dance-pop album, *Burning Feeling*, tapping into his love of '70s/'80s AM pop and TV soundtracks.

Of course, none of the above even touches on the music Moore has made minus any aliases. The records he has released under his own name, beginning with his 2007 album *The Henge* (Relapse Records), may be closer to his musical heart of hearts than anything else he's done up to now. A string of EPs and 12" singles followed in the wake of *The Henge* over the next few years, as well as the 2010 album *Primitive Neural Pathways* (**Static Caravan**), all embracing an electronic aesthetic that honors the legacy of Berlin-school '70s synthesizer stylists like Tangerine Dream and Klaus Schulze, as well as plugged-in pioneers from other parts of the world, such as **Jean Michel Jarre** and Vangelis. Following in the footsteps of these artists, Moore has made modern electronic music that channels the celestial vibe of the aforementioned synth wizards but brings something undeniably contemporary to the table as well, sometimes mixing in modern ambient touches, or ideas from the post-techno electronic landscape.

With his latest outing under his own name, however, Steve Moore has fashioned a sonic statement that can stand proudly alongside the work of the '70s trailblazers who inspired him. *Light Echoes*, Moore's fourth full album and first album on Cuneiform Records, doesn't merely extend his relationship with electronic music's past -- it lands him definitively in the category that can only be labeled "timeless."

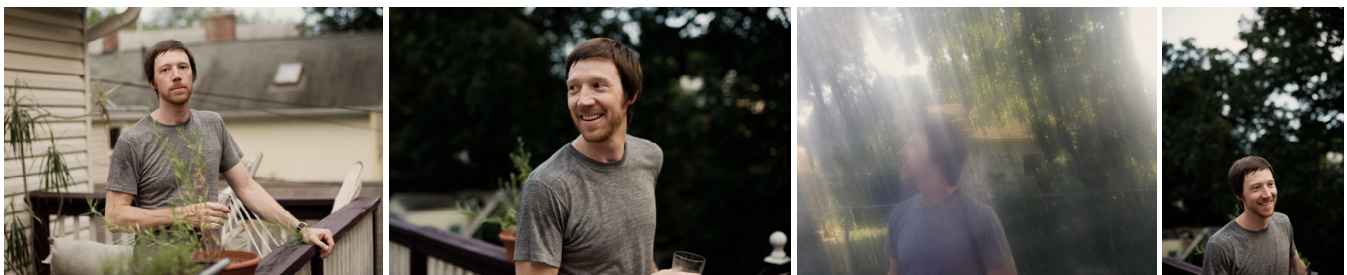
In capturing Moore's music on a recording, *Light Echoes* also preserves Moore's music in a timeless realm, making it accessible for audiences in eternity. In contrast, Moore's live performances bring his music wide attention in a temporal realm -- the here-and-now. Moore has played live shows in clubs and at festivals worldwide. His **Zombi** group played festivals in London (**Supersonic** 2011+2006), Paris (**BBMix** 2011 with **Richard Pinhas**, leader of France's legendary '70s electronic rock group, **Heldon**), Canada (**Pop Montreal** 2004), and the USA (**SXSW** 2006+2005, **CMJ** 2004, **Noise Pop** 2006). Zombi has toured in the UK (with **Isis** and **Thrones**, 2006) and Japan (with **Jesu**, 2007), in addition to touring extensively in the US with such artists as **Trans Am** and **The Psychic Paramount** (2007); **Guapo**, **Maserati**, **Don Caballero** and **Isis** (4 tours in 2006); and **The Fucking Champs** (2005).

As a solo artist, Moore performed at the Pittsburgh festival, **VIA 2010**, and toured with **Maserati** and **The Psychic Paramount** (2010) and with **Genghis Tron** and **The Austerity Program** (2008). He's done numerous solo performances on the East Coast in recent years (2009-present), performing in New York City at such venues as **Cake Shop**, **Webster Hall**, **Abrons Art Center**; in Brooklyn (**Glasslands**), and in Queens (**MOMA PS1**). On June 3, 2011, at **Soft House** in Baltimore, MD, Moore was the solo opening act for an evening that included **Comeback Ranch** and the headliners, French guitarist and electronic musician, **Richard Pinhas** (**Heldon**) and **Duncan**, his son. Cuneiform Records releases all of Richard Pinhas' music, including his solo and Heldon recordings, and that evening Moore met Cuneiform's head, **Steve Feigenbaum**, for the first time. Their meeting eventually led to Cuneiform releasing *Light Echoes*, and to Moore becoming label mates with international electronic pioneers Richard Pinhas /Heldon (France) and **Merzbow** (Japan), **David Borden/Mother Mallard's Portable Masterpiece Company** (USA); space music explorers **Radio Massacre International** (England); and post-genre mavericks **Rob Mazurek's Sao Paulo Underground** (USA/Brazil), **Janel & Anthony** (USA) and **Ergo** (USA).

For more information on Steve Moore, see:

www.stevemoore2600.com - [www.twitter.com/stevemoore2600](https://twitter.com/stevemoore2600) - www.facebook.com/stevemoore2600
www.soundcloud.com/stevemoore2600 - www.cuneiformrecords.com/bandshtml/stevemoore.html

PROMOTIONAL PHOTOS



Digital [High-Resolution] versions of these images and more are available for download on www.cuneiformrecords.com

WHAT THE PRESS HAS SAID ABOUT

STEVE MOORE

DEMO 2003

SELF-RELEASED 2003 / HLAVA 2008 (VINYL)

"...the tone of this album is a bit darker than on the previous album, with just a touch more of drone/ambient influences and a dash of experimentalism, while retaining throughout its psychedelic, cosmic, krauty character. Excellent music for those who can't get enough of Tangerine Schulze in their more experimental moods." – *Vital Weekly*

STEVE MOORE

THE HENGE

RELAPSE RECORDS 2007

"...*The Henge* is the sonic equivalent of staring at the sun for too long—at times gorgeous, disorientating and downright blinding, with its fair share of sepia-tinged synth tones and spacious drone structures. ...

...most of his solo outing taps into a Tangerine Dream mindset of dreamy ambient compositions and sinister dynamics. ... Highly, highly recommended..." – *Self-Titled Mag*

"...a masterfully conceived odyssey of sound, colour and dynamics within whose grooves elements of ambience, drone, krautrock and progressive rock are configured into a mind warping constellation of aural adventure steeped with a flavour of the late 60's / early 70's brave new horizons...
...'Cepheid' is exquisite. ... Without doubt the album's centrepiece. A titanic huge ever growing amorphous 12 minute kaleidoscopic space cruise freeze packed with delicately decoded 70's retro electronic accents that...sounds like a chemically engineered meeting of Jean Michel Jarre, Faltermayer and Vangelis overseen by Tangerine Dream - all of them colluding to tinker about with the wiring to Brian Gysin's dream machine to usher in a mind melting dream coat of looping kraut / house hybrids. All in all an irresistible harmony of the spheres." – Mark Barton, *Losing Today*

STEVE MOORE

PRIMITIVE NEURAL PATHWAYS STATIC CARAVAN 2010

"...Steve Moore. ...uses exclusively synthesizers and drum machines here, harking back to those synth masters of the early 80 but of course also Tangerine Dream or Jean-Michel Jarre from the seventies. ... Totally and utterly retro kind of music... The best record of this week...so warm and great. ..." – *Vital Weekly*

"In 1977 I got hold of a copy of Jean Michel Jarre's *Oxygene* – and if you would like to get the 21st century version of this album you could a lot worse than buy the new Steve Moore album..."

...the key element...is: over its five tracks it actually has some damn good tunes and is less spacey than Jarre's work.

... Overall the album is beautiful and sounds as if it's locked into the period between '77 and '82 when synthesizers crossed over from hippie/krautrock kosmische elongated freak outs to being the staple instruments of mainstream pop. ..." – Gary Parsons, *Freq (UK)*

"Steve Moore's music is highly concentrated 1980s synth pastiche. When he released his first record in 2007, that was still rather a dirty label, but now, due to the likes of Daniel Lopatin et al, it's very much in vogue. ...

... Each time a trick...is used, it's a nod to another influence, and while pastiche is the key word, it's without any irony, nor overly serious beard-stroking.

All Moore's aliases and projects work in slightly different styles, but worship the same god: the analog synth. Lovelock soars with dreamy female vocals and Gianni Rossi pulses with a Giorgio Moroder edge – synths in hyperdrive. His solo work...is vocal-less, and is much deeper and darker, with fewer spangly disco high kicks.

... Moore shows what is still possible within a restricted palette. ...not trite, faddish retro fetishism, it's a full-blown resurrection."

– Jennifer Lucy Allan, *The Wire*

...a darkly brooding tangerine dream tweaking hulking glacial overtures... its all very stately, monochromatic, lulling and mesmerising... the sounds are expansive, enigmatic and hypnotic with the orbiting celestial calm...like Jean Michel Jarre's 'magnetic fields - part 1' albeit stuck in a loop...processed through Sonic Boom's head tripping 'dream machine'. ... File under brain food.

...space age lounge loveliness that should appeal...to admirers of Jean Michel Jarre ...we are guessing that to maximise full retro effect that Moore has either gotten himself a time travelling device and snuck into the French ones studio...or else sourced himself a formidable arsenal of antique Arps, VCS3's, mellotrons and eminent's... From the moment the kosmique caress of 'orogenous zones' trips into ear shot on its demurring Faltermayer like axis replete with airy Vangelis like magisterial brush strokes its almost as though you've been relocated to a pre digitised era buoyed by the optimism of the space age. ..." – Mark Barton, *Losing Today*

STEVE MOORE

ZERO-POINT FIELD 12"

L.I.E.S. 2011

"It's safe to say that Steve Moore may be the only musician out there whose discography spans from Kompakt to the thrash metal imprint, Relapse. With his fine analog synthscapes as half of Zombi, as well as the disco edit detours of "Tubular Bells" (as Lovelock on Mindless Boogie) and deep homages to the splatterhouse soundtracks concocted by Goblin (as Gianni Rossi on Permanent Vacation), he straddles both extremes expertly.

For his single on the upstart L.I.E.S. imprint (Long Island Electrical Systems), Moore takes the label's aesthetic—gritty and palpitating Detroit house (with nods to Underground Resistance and Jersey's Nu Groove)—and plunks it down into a Midwest blizzard to wondrous effect. ...from slushy tundras to barren industrial cityscapes, carefully building in mesmeric intensity. ... [rating: 8/10 stars]" – Andy Beta, *Resident Advisor*

"Steve Moore...has...left a trail...that leads to...a very definite embrace of the birth of Tecno. "Zero-Point Field" is a disarmingly menacing epic-- a sweeping night drive of drones, celestial chords, and the ceaseless 4/4 machine..." – "20 Jazz Funk Greats," via *Altered Zones*

STEVE MOORE

PANTHER MODERNS 12"

L.I.E.S. 2012

"... Prolific, diverse and slightly mysterious, he's America's answer to Legowelt. ... As always... it's with the aid of analogue synths. ... [rating: 8/10 stars]" – Nick Connellan, *Resident Advisor*

LOVELOCK

BURNING FEELING

INTERNASJONAL 2012

"...it's absolutely brilliant. [rating: 8/10 stars]" – Noel Gardner, *NME*

"... Blazing a musical trail back to the 80s - the title track is essentially 'In The Air Tonight' reimagined by Kavinsky, no bad thing - it's well produced...in the right hands would make a great soundtrack for a *Miami Vice*-style drama. ..." – R. Moore, *Mixmag*